

SPEECH

2024-
2025

MANUAL



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Nebraska School Activities Association

<https://www.nsaahome.org>

The NSAA Speech Manual has been prepared and designed to provide general information in the administration of this activity. The sections of the Nebraska School Activities Association bylaws and approved rulings related to this activity are included in this manual.

All speech coaches are urged to read this manual carefully and to save it for future reference.

Taryn Retzlaff, Assistant Director, is the NSAA staff member assigned to this activity. If member schools have questions, she can be reached by email - tretzlaff@nsaahome.org.

Key Dates

- Date of First Contest: Friday, November 1
- District Entries Due in Speechwire – Monday, March 3
- District Contests – March 15, (Class A), 17-22, Classes B-D2)
- State Speech Championships:
 - Classes A & B – Wednesday, March 26
 - Classes C1 & C2 – Thursday, March 27
 - Classes D1 & D2 – Friday, March 28

Speech Online Rules Meeting

August 1 to January 15

No Charge to Head Coaches & Judges

January 16 to January 17

Late/Penalty \$50 Fee – Judges & Head Coaches

2024-25 Points of Emphasis:

Changes to the 2024-25 NSAA Speech Manual are highlighted in yellow.

-- In OID, an entry can utilize no more than five total staging devices in their performance. Boxes must be black and can only be used as levels.

--Speech Coach Resources will be posted online under Speech / Coach Resources. Please feel free to use the NSAA Etiquette Poster at your competitions and view the Etiquette Video with your students.

--District entries will be completed via SpeechWire. **Due Monday, March 3.** (Page 6)

--Classes B-D2 – The top 6 teams at the 2024 State Championship will be placed in separate districts. (Page 9)

--All classes have 3 preliminary rounds at State. (Page 14)

--All speech coaches are required to view 3 NFHS online courses, once every 3 years. (Page 3)

--First year coaches must view the 3 NFHS online courses prior to the season. (Page 3)

--It is permissible for speakers in Extemp to time themselves. (Page 16)

**COACHES – CONSIDER BECOMING A REGISTERED NSAA SPEECH JUDGE!
YOU ARE NEEDED!**

NSAA Bylaws & Approved Rulings Governing Speech

NSAA Bylaws & Approved Rulings Governing Play Production

2.1.4 – Certificate of Eligibility

Prior to the first date permitted for interschool competition in each activity, each member school shall submit an online list of all students participating and eligible to participate in each activity.

2.10 – Conduct

2.10.1 Conduct During Interscholastic Competition. Students, participants, and staff members representing member schools in interscholastic competition are expected to conduct themselves in a sportsmanlike manner.

2.10.1.1 Unsportsmanlike conduct shall include physical or verbal assault upon any participant, game official, or spectator, or any acts that may endanger the personal safety of individuals involved, or acts that hinder the normal progress of a contest or lead to the restriction or discontinuance of a contest.

2.10.1.2 If a student, participant, and/or staff member representing a member school in interschool competition acts in a manner constituting unsportsmanlike behavior during such competition, the member school and/or individuals shall be subject to penalties as set out in Section 2.11.

2.10.1.3 If any participant or staff member while representing a member school in an Association-sponsored district tournament, playoff, or state contest acts in a manner constituting unsportsmanlike conduct, the individual is subject to penalties as set out in Section 2.11.

2.11 – Penalties

2.11.1 School Violations. For violation by a member school of any of the provisions of the Constitution, Bylaws, or rules adopted by the Representative Assembly or approved by the member schools or the Board of Directors, the Board of Directors or Executive Director may impose, but not be limited to, one or more of the following penalties:

2.11.1.2 Issue a private or public reprimand to the school.

2.11.1.3 Recommend that the responsible school official receive a private or public reprimand.

2.11.1.4 Enforce the forfeiture of one or more contests in team or individual contests.

2.11.1.5 Enforce the forfeiture of points scored by students in individual competition.

2.11.1.6 A student or staff member may be reprimanded, placed on probation, or suspended from participation for one or more contests.

2.11.1.7 Recommend that the school declare the guilty student ineligible for up to ninety school days or the remainder of the school year.

2.11.1.8 Place the school on probation for a period not to exceed one calendar year.

2.11.1.9 Suspend a school for part or all of the season of an activity.

2.11.1.10 Expel the school from Association membership for a period not to exceed one calendar year

2.12 (AR) – Concussion in Sports, Heat Illness, Sudden Cardiac Arrest Education

All coaches, activity sponsors, and volunteers are required to complete the NFHS Concussion in Sports, Heat Illness Prevention, and Sudden Cardiac Arrest Training courses at least once every three years. Any course taken after May 1 would be considered valid for the following school year. All first-year coaches are required to complete all three courses prior to the start of the activity season which they are to coach.

2.12.2.2 – Rules Meetings. All head coaches are required to attend an NSAA Rules Meeting or complete an NSAA Rules Meeting online annually. Failure to do so will result in possible late fees and suspension penalties. Online rules meetings are initially offered at no cost to coaches or officials, followed by a period with a \$50 “Delinquent” Fee. The following sanctions and fees are applicable to those coaches who fail to complete the rules meeting by the expiration of the “Delinquent” Fee period. Absence from the required rules meeting OR FAILURE TO COMPLETE THE ONLINE RULES MEETING will result in the following sanctions:

First Offense in Three-Year Period

The head coach will be suspended from coaching in any competition in that activity until the head coach COMPLETES THE NSAA’S ONLINE RULES MEETING OFFERED AT THE LATE FEE of \$100; and

- (1) the head coach successfully completes the open book test for officials/judges of that activity (70% or higher); and the school’s administration verifies that the coach has read all the supporting NSAA, National Federation, and safety information.
- (2) During this regular season suspension period, the head coach may continue to coach the team at practices.

Second and Subsequent Offenses in Three-Year Period

The head coach will be suspended from coaching in all NSAA end-of-season play (sub-districts, districts, playoffs, and state competition). The head coach COMPLETES THE NSAA’S ONLINE RULES MEETING OFFERED AT THE LATE FEE of \$200; and

- (1) the head coach successfully completes the open book test for officials/judges of that activity (70% or higher); and the school’s administration verifies that the coach has read all the supporting NSAA, National Federation, and safety information.
- (2) During this regular season suspension period, the head coach may continue to coach the team at practices.

2.13 – Classification of Schools

Schools shall be divided into six classes, with classification based on the enrollment in grades 9-11 according to the enrollment figures submitted to the Department of Education on the fourth Friday of September of the preceding school year.

2.13.2.4 Unisex schools' enrollments will not be doubled to determine official NSAA enrollment figures for classification purposes in speech.

Eligibility of Students

Students who are enrolled in a member high school and have not graduated from any high school or its equivalent, which is a part of a member high school's system who compete or practice with a member high school's team may be permitted to participate in activities of the NSAA.

2.3.2 A student in grade seven or eight who reaches age 15 prior to August 1 may participate on a high school team.

The term 'participates' means that student's performance through their physical talents plays an integral role in the production. **This would include eligible cast members and live accompaniment.**

Technical crew personnel including individuals responsible for sound effects, lighting, props, costumes, and make up are exempt from this ruling.

Accommodations for Students with Disabilities

Each state association may, in keeping with applicable laws, authorize exceptions to rules to provide reasonable accommodations to individual participants with disabilities and/or special needs, as well as those individuals with unique and extenuating circumstances. In order to determine if the NSAA can authorize such an accommodation, the school administration shall complete the [Accommodations Request Form](#) which can be found on the NSAA homepage under About the NSAA tab, [NSAA Member Schools Information](#).

3.3.10 – Supervision of Students

The superintendent, principal, or an authorized representative of the faculty shall accompany and supervise the team or individuals to all contests.

6.1 - Eligibility

6.1.1 Participation by students in any speech contest shall be governed by the eligibility rules as set forth in Article 2, Bylaws Governing All Activities. Exception: Participation for remuneration in non-school competition does not make a student ineligible.

6.1.1.2 Certificate of Eligibility. Prior to the first date permitted for interschool competition in each activity, each member school shall submit an on-line list of all students participating and eligible to participate in each activity.

6.1.1.3 In order to participate in a sub-district, district or state contest in a particular activity, a student is required to have been a member of a school's team or group in that particular activity for at least twenty school days prior to the first day of the sub-district, district or state competition. An exception to this requirement would be if a student was unable to be a member of a school's team or group due to injury, illness or transfers from another school.

6.1.2 Participation Limited to School Group: During speech season, a student shall not participate in any speech competition other than as a representative of their school. Exception: A school or its students may participate in National Speech Tournaments sanctioned by the National Association of Secondary School Principals, competition sponsored by governmental agencies or civic or service clubs.

APPROVED RULINGS AND INTERPRETATIONS FOR 6.1.2

During the designated NSAA speech season, a student may not compete in non-high school competition. Exceptions are made for students participating in national speech tournaments, or in national speech tournament qualifying competition, or in competition sponsored by governmental agencies or organizations such as civic and service clubs.

6.1.2.1 In determining if a school is in violation of permitting students to participate in unauthorized speech competition, the following factors will be considered:

- a. Did the coach or sponsor of the speech team or organization enter the individuals in the competition?
- b. Were school funds used to pay entry fees or any expenses for the individual students?
- c. Were school-purchased equipment or materials used by the student?
- d. Were the individual students under the supervision of the school while traveling to and from the site of such competition and/or during the competition?
- e. Did the individual student actually speak or in any way perform in the speech competition?
- f. Was the school name used or a name which might be interpreted as a school name?

6.1.2.2 A school in violation shall be subject to a penalty as set forth in Article 2.11 NSAA Bylaws.

6.1.3 Supervision. The sponsor, coach, or an authorized faculty member must accompany the group in all interschool speech competitions.

6.2 Sanctioning of Speech Competition

6.2.1 Intrastate Competition. Speech competition involving only Nebraska high schools does not require a sanction.

6.2.2 Interstate Competition. Members of the NSAA may participate in speech contests at an out-of-state school provided the host school has complied with the rules and regulations of its own State Association and the accreditation regulations of the North Central Association. Sanctions must be granted by the Activities Association of the host state or the National Association of Secondary School Principals. (Refer to Article 1.8, NSAA Constitution, for sanctioning procedures.)

6.3.1 – Start of Season

No school may participate in any interscholastic speech tournament held prior to the Friday immediately preceding the first Saturday in November.

6.3.2 – End of Season

The state speech season shall end two weeks following the State Speech Tournament. No high school may participate in speech tournaments after this time, with the exception of the national speech tournament.

6.3 Season

6.3.1 Start of Season. No school may participate in any interscholastic speech tournament held prior to the Friday immediately preceding the first Saturday in November.

6.3.2 End of Season. The state speech season shall end two weeks following the State Speech Tournament. No high school may participate in speech tournaments after this time, with the exception of the national speech tournament.

APPROVED RULINGS AND INTERPRETATIONS FOR 6.3.2 *Speech teams sponsored by NSAA high schools may not participate in speech competition as a school sponsored team before the official start of the NSAA speech season nor after the designated end of the NSAA speech season, with the exception of the national speech tournament. The school shall not provide support for students participating in speech activities outside the designated NSAA speech season, with the exception of national speech tournaments. Such school support might include, but not limited to, school funding or sponsoring individuals/teams. If the school provides any financial support or provision to sponsor or conduct the activity, then it shall be considered school support.*

6.3.3 December Moratorium. There will be five consecutive days in December where there shall be no practice or interschool competition by individuals or teams in any speech activity. The specific dates of each five-day period shall be set by the Board of Directors three years in advance. [The moratorium is to include December 24 and 25 and the 5-days must be consecutive for each activity.]

The December moratorium takes place beginning at midnight Sunday, December 22nd and ending on 11:59 p.m. on Thursday, December 26.

6.4 Student Limitations

6.4.1 Contest Limitation. Participation in interschool speech competition by any high school student shall be limited to two meets per calendar week (Monday through Saturday), with a maximum of twelve (12) meets, in addition to the state-sponsored series of tournaments from the date of the first permitted contest to the close of the state speech tournament. There shall be no competition on Sunday.

APPROVED RULINGS AND INTERPRETATIONS FOR 6.4.1 *Once the NSAA speech season is concluded, there are no restrictions on which days of the week a student may participate in outside speech competition, including national speech tournaments. The limitations do not preclude participation by a school or its students in National Speech tournaments sanctioned and approved by the National Association of Secondary School Principals as permitted by NSAA Bylaws.*

6.5 Scope of Competition

6.5.1 Individuals Events. Competition under this section shall include:

- i. Interpretation of Humorous Prose
- ii. Interpretation of Serious Prose
- iii. Poetry
- iv. Persuasive
- v. Entertainment
- vi. Extemporaneous
- vii. Informative
- viii. Program Oral Interpretation

6.5.2 Group Events. Competition under this section shall include:

- i. Interpretation of Drama
- ii. Duet Acting (Class A – Duo Interpretation)

Please Note - refer to the NSAA Speech Judges Manual for purpose, rules, judging standards, and disqualification criteria for each event.

6.6 State and District Contests

6.6.1 Directors. The district and state contests shall be under the direction of the Board of Directors and Executive Director. The Executive Director may appoint directors for each site.

6.6.2 Classification for Competition. The schools registered for speech shall be divided into six classes for competition. Classification shall be based on student enrollment in grades 9-11 as reported on the School Membership Report submitted to the State Department of Education on October 1 of the previous year.

6.6.2.1 District Assignments. The schools in each class shall be divided into districts for district competition. The dates, sites, and judges for district contests shall be set by the NSAA Office.

6.6.3 District Entries. A school may have a total of twenty (20) entries in a district speech contest with the breakdown as follows:

6.6.3.1 Individual Events. Each school may have a maximum of sixteen (16) entries in individual events. A student may enter and participate in three events.

Please note: The breakdown is as follows:

Two entries per school - Duet Acting (Classes B-D2) / DUO Interpretation (Class A)

Two entries per school – Oral Interpretation of Drama

Two entries per school – Program Oral Interpretation

Two entries per school – Poetry

Two entries per school – Entertainment

Two entries per school – Extemporaneous

Two entries per school – Humorous

Two entries per school – Serious

Two entries per school – Informative

Two entries per school – Persuasive

6.6.3.2 Group Events.

Two entries per school – Duet Acting (Class A – Duo Interpretation)

Two entries per school – Oral Interpretation of Drama

6.6.3.3 Student Limitations. A student may enter and participate in three events

APPROVED RULINGS AND INTERPRETATIONS FOR 6.6.3.3

Speeches shall be conducted in English. Other languages or foreign terms may be used to prove a point or provide emphasis, explanation or definition.

6.6.3.4 District Entries Deadline. The entries to the district contests are to be submitted no later than a fixed date to be determined annually by the NSAA and indicated on the NSAA calendar. **This year's District Entries Deadline is on Monday, March 3rd.**

6.6.4 District Finals & Qualification for State Contest. In all classes, six entries will advance to the final round of competition at districts. In Class A, the top four performers in each event from each district will qualify for the State Contest. In Classes B, C1, C2, D1 and D2, the top three performers in each event from each district will qualify for the State Contest.

6.6.4.1 If an individual or team qualifies for state competition through competing in a district meet, that individual or team is expected to compete in the state contest in which they or the team qualifies. Unless excused by the Executive Director, the school shall be penalized.

6.6.4.2 Substitutions shall not be permitted for a student who qualifies for the state speech contest in an individual event. Personnel of group events may be changed.

6.7 Judges and Rating

6.7.1 Selection of Judges. It is recommended the judges used in interscholastic speech and play production competition be registered with the NSAA.

6.7.2 Judges' Responsibilities. In addition to the assignment of quality ratings, critic judges shall be required to give written criticisms of a constructive nature to all participants.

6.7.2.1 In arranging the schedule, district directors should provide time between events during which the judge may meet with contestants and their directors for the purpose of giving such criticism.

6.7.3 District Contest Ratings. All contestants in District Contests shall be rated according to the following scale: Superior; Excellent; Good.

6.7.3.1 For failure to abide by the prescribed time limits by more than 30 seconds, judges shall lower the contestant one assigned rank.

6.7.4 State Contest Judging. All preliminary performances at the state speech contest will be presented three times, each before one judge.

6.7.4.1 Team Scoring. Sweepstakes points for the state contest will be based on final round scoring only: First place-20 points, Second-18, Third-16, Fourth-14, Fifth-12, Sixth-10.

6.7.5 Protests. Protests regarding the decision of the judges will not be heard. Errors in computation, which prevent a qualifier from being placed in the finals, must be brought to the attention of the contest director prior to the beginning of the final round of competition. When the finals have been completed, team points calculated, winners announced and awards issued, the results are final and no changes can be made in individual placement, unless a correctable error is discovered. Clerical errors in team scoring may be corrected by the contest director or NSAA Executive Staff when discovered.

APPROVED RULINGS AND INTERPRETATIONS FOR SECTION 6.7.5

A correctable error shall be defined as those that involve:

- a. Mathematical computation errors in individual points affecting placement of the speakers involved.*
- b. Mathematical computation errors in team points affecting team placement.*
- c. Mistakes made in calculation of judge's preference in the final round affecting the placement of the speaker involved.*

Please Note - If correctable errors are discovered, students or teams shall receive the appropriate medals or trophies. Trophies and medals awarded at the awards ceremony shall be returned by the individuals or teams to which they were presented.

6.8 Rules and Standards

APPROVED RULINGS AND INTERPRETATIONS FOR SECTION 6.8

Each coach is reminded to select literature that will not offend the moral standards of the community or be in bad taste. It is advisable to eliminate all cursing, profane references to the Deity, and immorally suggestive statements.

Please Note - The Speech Review Form can be found on the AD login page as a link directly below the district speech entry. The form certifies that speech content has been carefully examined, and the performances are approved for presentation by the students at that school. The school also takes responsibilities for royalty payments and permission granted from the author when required.

Standards. Directors shall review materials for content that may not be acceptable in a high school educational setting (i.e.: graphic sexuality/violence; obscene language, actions, or scenes; and plagiarism). The administration of the school in conjunction with the director shall ensure that the speeches and requirements are in compliance with the educational mission of the school. The signed Review Form serves to certify that the materials presented have been carefully examined and reviewed for presentation. Nothing in these standards is intended to permit or encourage censorship on the basis of topic or viewpoint. The NSAA supports academic standards and academic freedom.

6.8.1 Interpretation of Prose Literature-Humorous and Serious.

6.8.1.1 Purpose. The purpose of these two separate events is to train students to convey the thought, feelings and mood of a selection of prose literature to an audience.

6.8.1.2 Rules. The selection shall be an original cutting or arrangement of prose literature from published books, short stories or plays.

Commercially produced cuttings are not to be used.

The contestant shall make introductory remarks concerning the author, selection and cutting designed to heighten attention, understanding and appreciation of the selection by the audience.

Maximum time limit including introductory remarks shall be ten (10) minutes.

The selection may be delivered from manuscript, with or without a lectern.

6.8.1.3 Judging Standards. The art of interpretation is to be regarded as essentially one of suggesting the meaning, feeling and mood of a story so vividly as to recreate the author's work in the minds of the audience. In assigning quality ratings to a performer, the judge should take into consideration the literary merit of the selection, appropriateness, use of the body and use of the voice in interpreting. This is a contest in oral interpretation, not acting. The performer should try to distinguish all the characters by suggesting distinctive visual and auditory clues, depending upon the audience to fill in the picture. Familiarity with the script is essential so the contestant may maintain eye contact the majority of the time. The selection may be memorized. The performer may use a lectern. The final test of good Oral Interpretation of Prose Literature is the ability to use all these factors so successfully that audience members forget that they are listening to a contest.

6.8.2 Interpretation of Poetry

6.8.2.1 Purpose. The purpose of this event is to encourage students to obtain a wide knowledge and appreciation of poets and their poetry, and to increase their ability to share with others the full meaning intended by the poet by interpreting from the manuscript.

6.8.2.2 Rules. The participant shall select, cut, and arrange one long poem or a group of poems or a poem unified by either a central theme or the writing of one author.

The presentation shall include introductory and transitional remarks to heighten the understanding, the theme or the poet's works. If one long poem is used, transitions are optional.

Time limit including such remarks shall not be fewer than six (6) nor more than eight (8) minutes. The arrangement shall be interpreted from manuscript with or without lectern.

6.8.2.3 Judging Standards. Poetry is written to be read aloud; therefore, poetry interpretation is regarded as recreating the thoughts and emotions of the poet in the minds of the audience. On assigning quality ratings, the critic should take into consideration the appropriateness of the poem(s) chosen by the student, the effectiveness of the cutting and arrangement, and the adequacy of the introductory and transitional remarks which unify the presentation. In interpreting poetry from a manuscript, the meaning should be conveyed primarily through the voice. Appropriate body action, eye contact, and other mechanisms of delivery are encouraged. The contestant shall be observed for naturalness and emotional responsiveness. While effective use of rhythm can contribute to interpretation, it should not become "sing-song" or monotonous. The final test of good Oral Interpretation of Poetry is the ability of the contestant to cause audience members to forget they are listening to a contest.

6.8.3 Persuasive Speaking

6.8.3.1 Purpose. The purpose of this activity is to train speakers to choose and organize material supporting a central theme in a persuasive speech on a timely subject, and to present these ideas in a direct, communicative, and effective speaking manner.

6.8.3.2 Rules. This contest shall consist of persuasive speeches actually written by the speaker delivering them. The speaker shall use any appropriate, worthwhile, relevant subject matter which can be developed in the time allotted.

Maximum time limit will be ten (10) minutes.

Not more than one hundred fifty (150) words of speech shall be direct quotations from any other speech or writing, and such quotations shall be indicated in the “manuscript.” Extensive paraphrasing of any source is prohibited.

The speech may be presented from manuscript in an extemporaneous style.

The performer may or may not use the lectern.

The judge may request a copy of the manuscript at the conclusion of the speech.

Visual aids will not be allowed.

6.8.3.3 Judging Standards. Since these speeches have been written by the contestant delivering them, the judges shall consider thought, composition and delivery. The chosen topic shall be discussed intelligently and with some degree of originality. The speaker may be given wide latitude in the ideas expressed but held closely accountable for the manner in which they are expressed. Material shall be organized according to some logical plan to produce a unified and coherent speech. The composition shall be considered carefully for its persuasiveness, eloquence and diction. The composition shall reveal a discriminating choice of words and shall be especially adapted to oral presentation. Delivery shall be judged for mastery of the usual mechanics of speech and communicativeness. In addition, the speech shall be observed for qualities of directness and sincerity. The best delivery technique retains the directness and simplicity of good conversation employing the necessary energy to reach all listeners. The final test of Persuasive Speaking is the ability of the speaker to make the audience forget it is a contest.

6.8.4 Entertainment Speaking

6.8.4.1 Purpose. The purpose of this event is to encourage the speakers to develop and demonstrate their creativity for employing imaginative language and thinking into their speech writing. The speakers should also demonstrate their ability to organize and present a speech to entertain without mimicking professional comics.

6.8.4.2 Rules. This speech shall be of an entertaining nature composed by the contestant.

This shall be an original composition.

The speech shall be based on a theme or central idea and shall be delivered in an extemporaneous manner with or without a lectern.

One 4" x 6" or smaller note card is optional.

Visual media may be employed, but costuming and makeup shall not be used.

Costuming is wearing any article to enhance the presentation which is not normally worn at a speech contest.

Maximum time limit shall be eight (8) minutes.

6.8.4.3 Judging Standards. An entertainment speech of an interesting nature shall combine the elements of basic organization, graphic word pictures, humor and lively animated delivery. The most effective speeches to entertain employ one or more of the following devices: exaggeration, understatement, plays on words, satire or irony. Generally, basic entertainment may be found by observing the aspects of everyday living. The material presented shall be organized to produce a unified and coherent speech, rather than a loosely structured comic routine. Delivery shall be judged for the mastery of the usual mechanics of speech with emphasis on the speaker's use of bodily communication, poise, and timing. The final test of Entertainment Speaking is the ability of the speaker to make the audience forget that this is a contest.

6.8.5 Extemporaneous Speaking.

6.8.5.1 Purpose. The purpose of this event is to encourage students to read widely on current public affairs, to train them to apply principles of speech composition on a selected timely topic in a limited period of time, and to deliver the speech with fluency and effectiveness.

6.8.5.2 Rules. The general area from which the extemporaneous speaking topics are to be formulated shall be current public affairs. Specific topics shall be selected from subjects discussed in standard periodicals during the current school year.

The NSAA office shall provide managers with a list of topics chosen for district contest use.

An NSAA Certified Judge shall supervise the preparation room. The supervisor shall inspect the preparation material used by each contestant. Pre-prepared extemporaneous speeches, handbooks, briefs, and outlines shall be barred from the preparation room. Underlining or highlighting on material will be allowed if done in only one color on each article or copy.

The use of electronic devices, e.g. computers and calculators, can be used in the preparation room or during preparation time. During preparation time, students may consult published books, magazines, newspapers, and journals or articles provided:

- a. They are originals or photocopies of originals.
- b. Original articles or copies must be intact and uncut.
- c. There is no written material on original or copies (source citation is allowed).
- d. Topical indexes without annotation are allowed.

Laptop/electronic file use: the use of laptop computers in extemporaneous speaking is permitted at the NSAA-sanctioned events under the following computer use rules and guidelines:

- a. Extemporaneous Speaking contestants may make use of electronic devices to store and to retrieve their subject files at all NSAA tournaments. Students can retrieve extemporaneous files to read but cannot write speeches or organize their thoughts on a computer. This rule in no way prevents students from utilizing paper copy files to enable the competitor to successfully compete in Extemporaneous Speaking. The NSAA takes no position on which form of file storage is preferable for use at NSAA tournaments.
- b. Electronic devices are defined as laptop computers, netbooks, iPads, cell phones, or other portable electronic equipment. Secondary devices such as flash drives or external hard drives are allowed as well.
- c. Source Materials: Students may consult published books, periodical articles, newspaper articles, think tank articles, government reports, or journal articles saved on their electronic device or present in hard copy form provided:
 - i. There are no notations made within or on the saved article other than citation information.
 - ii. Any highlighting or underlining of the articles is done in only one color within each article. Bolding, italicizing, or any other manipulation of the original text of sources (other than highlighting or underlining as previously stipulated) is prohibited.
- d. Pre-written Extemporaneous speeches, handbooks, briefs, or outlines are prohibited from the prep room, whether stored electronically or present in hard copy form, and are grounds for disqualification.
- e. Power Source: Competitors are responsible for making certain their electronic devices are fully functional and for proper power management ensuring that their device(s) remain functional throughout the competition day.
- f. Internet: Contestants may use electronic devices (including laptop computers, tablets, and/or cell phones) to access the internet during speech rounds with the following conditions:
 - i. Computers or other electronic devices may not be used to receive information for competitive advantage from non-competitors (coaches, assistant coaches,

other students) in the form of email, text, or instant message from inside or outside of the room in which the competition occurs.

ii. Penalty: Contestants found to have violated provisions above will be disqualified. In case of a serious dispute or critical question, the designated NSAA Official may be contacted for a ruling.

g. Liability: Extemporaneous Speaking competitors accept full responsibility for the safety and security of their electronic devices throughout the entire course of any NSAA tournament. Students are welcome to use locks, etc. to secure their devices in the prep room. Students, parents, and coaches should be aware that students are bringing and using these electronic devices at their own risk. The NSAA is not responsible for lost, stolen, or broken devices. The NSAA does not assume any liability for a student's electronic devices.

h. File Monitoring: The NSAA and its representative bodies retains the right to view and search any electronic devices to ensure compliance with any and all rules at any NSAA tournament.

i. Electronic devices should be muted in the prep room. Contestants should not play games or engage in other distracting activities on their electronic devices in the prep room. Tournament officials may ask a student to power-off the device if it becomes distracting. Failure to abide by said requests may result in a disqualification.

j. Students from the same school may share computers during preparation. However, communication among contestants during preparation time is strictly prohibited.

No other material shall be allowed in the extemporaneous preparation room other than that given above and material deemed in violation of these guidelines shall be removed by the supervisor and taken to the student's coach or tournament director. Students violating these guidelines DURING preparation time will be disqualified.

Please note: The use of ChatGPT and other forms of Artificial Intelligence that aid in the writing and/or preparing of a speech are considered cheating and will result in immediate disqualification.

For Class A, thirty minutes before the contest is to begin and all other classes one hour before the contestant is to speak, the contestant shall draw three (3) topics, select one without consulting anyone, and return the other two.

After the topic has been selected and recorded, the contestant shall withdraw to a room assigned and prepare the speech without consulting anyone. Just before speaking, the speaker shall present the judge with the topic drawn and selected. The speech shall be delivered extemporaneously. One (1) 4" x 6" or smaller note card may be used. Time limit shall be five (5) to seven (7) minutes. Judges in extemporaneous speaking will provide time signals. **Note: It is permissible for speakers to time themselves.**

6.8.5.3 Judging Standards. The extemporaneous speech shall not be regarded as a memory test of the material contained in any one magazine article, but rather as an original synthesis by the speaker of the current fact and opinion on the designated topic as presented by various sources. Information presented shall be well chosen, pertinent and sufficient to support the central thought of the topic. The contestant, therefore, shall be held accountable for strict adherence to the precise statement of the topic drawn. They shall be downgraded for shifting to a phase of the topic which is not stated. Delivery shall be judged for mastery of the usual mechanics of speech and communication. The final test of Extemporaneous Speaking is the ability of the contestant to interest listeners in the thought to the extent that the speaker causes them to forget that this is a contest.

6.8.6 Informative Public Speaking

6.8.6.1 Purpose. The purpose of this event is to teach the student to organize and present material of informative nature, to increase knowledge of speech composition, to develop proficiency in delivery, and to utilize visual media appropriately.

6.8.6.2 Rules. This contest shall consist of informative speeches written by the speakers delivering them. The speakers shall gather and organize the material in composing an original speech.

The primary purpose of this speech shall be to inform the audience. Any other purpose, such as to entertain, to impress or to convince shall be secondary.

The speech shall be delivered extemporaneously. One (1) 4" x 6" or smaller note card is optional.

The speaker may use a lectern.

The student is encouraged to use visual media such as charts, maps, diagrams, or actual objects, always mindful that these media should be an integral part of the presentation and not an unnecessary frill or gimmick.

The maximum time limit shall be 10 minutes.

6.8.6.3 Judging Standards. The primary aim of this speech shall be to present information clearly and interestingly. The judge shall consider clarity of organization and development by examples, illustration, analogies, statistics, and use of effective wording and factors of interest. Delivery shall be judged for the mastery of the usual mechanics of speech and effectiveness in the use of visual media. The speech shall be well composed and delivered, so that it is unmistakably clear, and understanding, explanation and instruction occur. The final test of Informative Speaking is the ability of the speaker to make the audience forget this is a contest.

6.8.7 Interpretation of Drama.

6.8.7.1 Purpose. The purpose of this activity is to train students to create within the minds of the audience a clear impression of the author's central idea, story, character, situations, and mood of the play or of the scenes being read.

6.8.7.2 Rules. The presentation shall be an interpretation of drama and not play production.

Each member of the group shall possess a copy of the manuscript.

The number of participants in each group shall be no fewer than three (3) or more than five (5). If the script calls for more than five characters, and it is impossible to omit additional characters, contestants may read more than one character.

An introduction shall provide continuity for the cutting.

Maximum time limit shall be ten (10) minutes in Class A and fifteen (15) minutes in all other classes.

Oral Interpretation of Drama may be performed with the contestants in any effective arrangement.

Staging devices, if used, will be limited to boxes, stools, or chairs. An entry can utilize no more than five total staging devices in their performance. Boxes must be black and can only be used as levels.

Interpretation of drama may be presented in a variety of ways. It may be performed with the participants in any arrangement that is effective. Movement is allowed but shall remain in the realm of suggestion rather than that of realistic acting. Deliberate touching shall not be permitted. Either off-stage focus, on-stage focus or combination of both may be utilized by the contestants. Entrances and exits shall be suggested. Costumes, make-up, properties, special lighting, or sound effects shall not be permitted.

6.8.7.3 If the play chosen is subject to royalty payment, the participating school shall be responsible for obtaining permission from the publisher for its use and for paying such royalty charges as may be involved.

6.8.7.4 Judging Standards. The judge shall take into consideration the literary value of the play, the quality of the cutting and suitability for the group and event, as well as the effectiveness in the interpretation. The art of interpretation shall be regarded as essentially one of suggesting the meaning, the feeling, and the mood of the play so vividly as to recreate the drama in the minds of the audience. Readers shall show bodily

responsiveness to the meaning and feeling of dialogue in order to reveal character and central theme of the play, within the scope of the rules. The director's discretion shall dictate the amount and kind of movement, gestures, and reaction.

The final test of good Oral Interpretation of Drama is the ability of the participants to bring the play to life, causing the audience to forget they are listening to a contest.

6.8.8 Duet Acting (*Classes B, C1, C2, D1, and D2*)

6.8.8.1 Purpose. The purpose of this activity is to encourage contestants to exercise creative imagination in their selection, adaptation, and presentation of material suitable for theatre. In this event contestants will reveal their ability to create characters, communicate the inter-relationship of characters, and interpret the meaning of the material used.

6.8.8.2 Rules. This event shall consist of a scene or sequence of theatrical material which requires two actors to perform.

The presentation shall not exceed twelve (12) minutes.

Narration may be used to provide necessary expository background. The narrators shall be one or both of the actors.

Costuming, makeup, scripts and lighting shall not be permitted in this activity.

Stage props shall be limited to a table and two chairs. Hand props, sound effects, and musical accompaniment shall not be permitted.

6.8.8.3 Judging Standards.

This event shall be judged on the following points. The acting of the two actors shall be judged with respect to the elements of modern dramatic techniques including characterization, stage movement, and the interaction between the characters. The scene or sequence presented shall be evaluated as to its theatrical value. The comments during narration shall be judged for their value in enhancing the presentation. The total effect shall be judged in terms of unity resulting from the combination of the duet acting and the material selection. No individual recognition shall be given. The final test of Duet Acting is the ability of the contestants to cause the audience to forget this is a contest.

6.8.9 Duo Interpretation (*Class A only*)

6.8.9.1 Purpose. The purpose of this activity is to encourage contestants to exercise creative imagination in their selection, adaptation, and presentation of material suitable for theatre. In this event contestants will reveal their ability to create characters,

communicate the inter-relationship of characters, and interpret the meaning of the material used.

6.8.9.2 Rules. This event shall consist of a scene or sequence of theatrical material which requires two actors to perform.

The presentation shall not exceed TEN (10) minutes.

Narration may be used to provide necessary expository background. The narrators shall be one or both of the two actors.

The interpretation must be delivered from memory; No notes, prompting or scripts shall be allowed.

No costumes or props shall be permitted.

During the performance, off-stage focus (meaning contestants may not look directly at each other) must be employed by both contestants. The contestants may react to each other's verbal and/or non-verbal expressions but are not allowed to touch one another.

Contestants may touch and make eye contact during introductory material.

6.8.9.3 Judging Standards. This event shall be judged on the following points. The acting of the two actors shall be judged with respect to the elements of modern dramatic techniques including characterization, stage movement, and the interaction between the characters. The scene or sequence presented shall be evaluated as to its theatrical value. The comments during narration shall be judged for their value in enhancing the presentation. The total effect shall be judged in terms of unity resulting from the combination of the performance and the material/selection. No individual recognition shall be given. The final test of duo interpretation is the ability of the contestants to cause the audience to forget this is a contest.

6.8.10 Program Oral Interpretation

6.8.10.1 Purpose. The purpose of this event is to encourage students to obtain a wide knowledge and appreciation of various forms of literature. With a spotlight on argumentation through literature, program oral interpretation focuses on a student's ability to combine multiple genres of literature centered around a single theme. Selections used in program oral interpretation shall be cuttings from a minimum of two genres of literature constructed to create a theme or argument. The material may be humorous, dramatic, or combine both tones, and be taken from the following:

- i. Drama which includes plays, screenplays or monologues
- ii. Poetry which includes literature written in verse and free-verse.
- iii. Prose which includes fiction or nonfiction, and may be taken from but not limited to, novels and short stories; journal, magazine or newspaper articles;

research from governmental and educational documents; as well as essays, speeches and blogs.

6.8.10.2 Rules. Interpretations shall be no more than ten (10) minutes in performance including introductory and transitional materials. There is no minimum time limit.

The interpretation must be delivered via manuscript. The student is allowed to use the manuscript as a prop to enhance blocking as long as the manuscript is in the student's physical possession throughout the performance.

No costumes or props other than the manuscript shall be permitted.

The introduction shall be memorized.

All titles and authors used in the performance must be cited in the introduction.

6.8.10.3 Judging Standards. Program interpretation is regarded as recreating the thoughts and emotions of the author in the minds of the audience. On assigning quality ratings, the critic should take into consideration the appropriateness of the material chosen by the student, the effectiveness of the cutting and arrangement, and the adequacy of the introductory and transitional remarks which unify the presentation. In interpreting the program from a manuscript, the meaning should be conveyed primarily through the voice. Appropriate body action, eye contact and other mechanisms of delivery are encouraged. The contestant shall be observed for naturalness and emotional responsiveness. The final test of good program oral interpretation is the ability of the contestant to cause audience members to forget they are listening to a contest.

Accommodations for Students with Disabilities

Each state association may, in keeping with applicable laws, authorize exceptions to rules to provide reasonable accommodations to individual participants with disabilities and/or special needs, as well as those individuals with unique and extenuating circumstances. To determine if the NSAA can authorize such an accommodation, the school administration should contact the NSAA to request an accommodation hearing. **A Request for Accommodations form can be found on the NSAA website.**

Contest Judges

A list of NSAA registered judges can be found on the AD and Speech Coach login. The NSAA strongly encourages schools to hire NSAA certified judges throughout the season. Coaches are strongly encouraged to register to be an NSAA certified judge. To be eligible to judge District or State competition, a judge must be an NSAA registered speech judge.

Future Dates

Opening dates for initial contests in speech are as follows:

- 2024-2025 – First Contest Date – Friday, November 1 (Roll-back Year)
- 2025-2026 – First Contest Date – Friday, November 7
- 2026-2027 – First Contest Date – Friday, November 6

Recording

1. A school may record their performance(s) with proper permission by the publisher/playwright.
2. If you plan to record a speech from your school, please communicate with the host school.
3. **Recording or taking pictures of any performance that is not your schools is not permitted without permission.**
4. **If unauthorized filming is reported, the judge should report the violation to the contest director.**
5. **The tournament director will communicate with the offending school's coach. If a resolution is not reached, the NSAA will be contacted by the contest director.**

Courtesy

Remember that you are guests at meets, and that stationary tables/desks in the speaking rooms shall NOT be moved to avoid damaging electrical/computer connections.

Respect

Concerns have been expressed regarding the lack of respect being afforded to performers, coaches, judges, audience members and host staff. Students and coaches should understand the seriousness of their responsibility to the audience and the privilege of representing their school and community. As educators, we must recommit ourselves to the preservation of respect. Unfair acts prohibited by the spirit and intent of the rules include the use of disconcerting acts or words. Deliberately disrespecting the rules and fellow participants in the hope or expectation of gaining an advantage is deplorable and indefensible. It is imperative that coaches, performers, judges, and students make an extra effort to model the type of behavior that illustrates the educational values of speech competition.

Conduct that berates, intimidates, or threatens others, based on gender, ethnicity, or sexual preference is unacceptable.

NSAA Policy on Comments and Negative Actions Against Officials and Judges

The National Federation of State High School Associations has devised Code of Ethics guidelines for high school coaches. The function of a coach is to educate students through participation in interscholastic competition. The coach or sponsor shall respect and support contest officials and judges. The coach or sponsor shall not indulge in conduct that would incite players or spectators against the officials. Public criticism of officials, judges, or players is unethical.

The Nebraska School Activities Association has embraced that Coaches Code of Ethics and has established policies and standards that will cultivate the ideals of good sportsmanship, professionalism, and conduct. It shall be the responsibility of each member school to ensure that all individuals directly associated with the interscholastic program conduct themselves in a sportsmanlike and professional manner.

The high school coach or director is a representative of the school at interscholastic activity events. It is the responsibility of all coaches and directors to serve as role models for students and the public.

It is the expectation that all coaches, directors, administrators, and student participants shall refrain from negative criticism of NSAA member institutions, officials, adjudicators, judges, etc. in public statements before, during or after interscholastic events. The appropriate public response to media questions at all venues regarding officiating/judging is "per NSAA policy, I am unable to comment." Any other response is a violation of this board policy and is subject to penalty.

It would be considered a violation of this NSAA policy to include, but are not limited to the following:

1. Making degrading and/or critical remarks about officials or adjudicators or the officiating or judging before, during, or after an event either on or off-site, via social media, or through any public means.
2. Detaining the officials/adjudicators/judges during or following the event to request a ruling or explanation of actions or evaluation by the official(s)/adjudicator(s)/judge(s).

Negative actions by an individual directly associated with the program shall be reported to the NSAA office by the school and/or by the head contest official, adjudicator, judge, or manager. The school shall document the results of their investigation and actions taken, where necessary and appropriate. The NSAA Executive Director shall determine the appropriate penalties for violation of this board policy.

Emergency Action Plan

Severe injuries, sudden illnesses, and other critical incidents do not often occur during school activities, but it is important for every school to have an emergency action plan (EAP) for administrators, faculty, coaches, and staff members to follow should emergencies occur. Due to lack of universal availability of medical coverage and other logistical reasons, NSAA does not require that schools have a physician, trainer, or ambulance on-site at regular season activities; however, each school should have a plan in place should there be an emergency involving students, coaches, officials, or spectators requiring medical attention.

Classifications & District Contests

1. Only those schools submitting the speech registration fee and declaring participation to the NSAA are assigned to districts. Schools must compete in the district to which they are assigned.
2. The 32 registered schools with the largest enrollment are placed in Class A, the next 48 registered schools in Class B, and the remaining schools registered for speech are divided into four classes as evenly as possible.
3. A school may opt-up one classification. The deadline for submitting a request to the NSAA is one week from when classifications are released. No team will move up to fill the void made by a school opting up.
Please Note - If schools are tied in enrollment for the last position or positions of a class, the following tiebreaker will be applied:
 - A. *The first tiebreaker will be a three-year average of enrollment which includes the year on which the current year's classification is based and the two previous years. The higher three-year average will be in the larger class.*
 - B. *If the tie still exists, then the school with the higher immediate previous year's enrollment will be placed in the larger class.*
 - C. *If a tie still exists, it will be decided by a coin flip in the NSAA office.*
4. Class A schools will be divided into four districts.
5. District A1-A4 champions will be assigned to separate districts. District runners-up will be assigned to the districts by random draw, per the below pairing diagram so that no district runner-up and champion from the previous year shall meet in the same district. The remaining Class A schools will be randomly assigned.

District A1	District A2	District A3	District A4
A1 Champion	A2 Champion	A3 Champion	A4 Champion
Random Draw: 2024 A2/A3/A4 Runner-up	Random Draw: 2024 A1/A3/A4 Runner-up	Random Draw: 2024 A1/A2/A4 Runner-up	Random Draw: 2024 A1/A2/A3 Runner-up

6. Classes B, C1, C2, D1 & D2 will have schools divided into six districts.
7. Beginning with the school located the farthest west; schools to the east are added until the pre-determined number of schools that are to compose a district is reached. Schools located to the north and south may be selected if total travel distance to a tournament site can be decreased. This sequence continues until all schools are assigned to districts. Available host site and facilities will also be considered.
8. The top 6 schools from the previous year's state championship will be placed into separate districts. Geography and available host sites will be considered if adjustments must be made to district assignments to ensure the above criteria.
9. In the event of a tie among any of the top six teams (at state), tied teams will be placed into districts by random draw with geographic consideration.
10. A top 6 school that changes classification from one year to the next would be excluded from this process.
11. If a school decides not to compete after district assignments are made, no change will be made in district assignments. If two or more schools decide not to compete, or two or more schools close, consolidate, or enter into a cooperative agreement, the districts may be adjusted to restore a near equal number of schools or to take advantage of a reduction in travel distance.
12. If a school(s) decides to participate in an activity after district assignments are completed, the school(s) will be assigned to a district with the fewest number of schools unless the travel distance is too great, the school(s) will be assigned to the nearest district and the other district assignments will be adjusted.

13. If a school registers late for an activity after district assignments have been made and the number of schools assigned to a district is restricted to a specific number, the school which registered late will be assigned to a district which has fewer than the specified number of schools.

PLEASE NOTE - REGISTERED schools that do not participate in districts will be fined \$400 and be responsible for their share of district expenses.

Dates and Sites of District Tournaments

1. All district contests will be held on one of the following dates: March 15, 17-22
2. The NSAA shall assign the sites, tournament/contest directors, and judges.

Time Schedule

Once the starting time of a contest has been set, the time shall not be changed unless mutual consent is received from all schools involved in that contest.

Entries

1. Due on SpeechWire – Monday, March 3.
2. After the entry deadline, schools can make substitutions to an originally submitted entry up until registration the day of the contest. No additions may be made to the original submitted entry.
3. **The entry fees for district speech contests are to be established by each district individually. Entry fees shall be determined by dividing the expenses to include SpeechWire fees incurred by the host in hosting the contest equally between registered schools assigned to each district.**

Supervision of Students

Neither a school team nor individuals shall be permitted to compete in a district or state contest unless the team or individual is accompanied by the head coach, school administrator, or a certificated staff member.

Ballots

Ballots to conduct district contests can be downloaded from the NSAA webpage.

District Director

The director of the tournament is granted full authority for the conduct and management of the tournament and is responsible for administration of rules and regulations and for accounting for all finances. The district contest shall be under the supervision of the NSAA.

The financial report should be completed immediately following the close of the contest and sent to participating schools.

It is the director's discretion in establishing the number of sections, and entries in each section for tournament efficiency.

District Host Allowances

A district host allowance of \$200 will be given to each member school that hosts a district speech competition. This allowance will not be included on the district speech financial form and will be paid directly to the host school from the NSAA.

Suggestions for District Directors

1. Provide participating schools with a list of the judges contracted.
2. Provide judges with programs and filled-in ballots.
3. Provide a doorkeeper to keep people from entering while rounds are in progress.
4. Provide stopwatches to time actual speaking time.
5. Allow coaches access to ballots throughout the tournament.

Judges and Scoring

1. All contestants will compete in two preliminary rounds. Preliminary round sections will each be evaluated by a single judge.
2. Two judges will be assigned to judge the final round in each event.
3. Each district director shall seek input from schools assigned to that respective district for recommendations on district judges. The district director will then provide those names to the NSAA. The NSAA will contract all judges to ensure that each district contest has up to 10 NSAA certified judges.
4. Registered judges will be paid \$22.50 per round judged plus mileage at the NSAA rate. Judges for Oral Interpretation of Drama will be paid \$22.50 per round for rounds of 6 or less entries. Judges for Oral Interpretation of Drama rounds containing more than 6 entries will be paid \$40.00 per round.

Determining Final Rounds (Prelim Breaks):

The final round shall consist of six (6) contestants. The following procedures will be used to determine which students advance out of the preliminary rounds:

1. Lowest Cumulative Speaker Rank

If ties in cumulative scores bring the number to more than six (6), the following priority system shall be used to break ties:

2. Opponents' Average Rank (Previously referred to as Strength of Schedule)

3. Head-to-Head Competition:

- a. If the tied speakers met in only one preliminary round, the speaker that ranked higher in that round advances.
- b. If the speakers met in both preliminary rounds, and the same speaker ranked higher in both rounds, that speaker advances.

4. Reciprocals:

Rank	1	2	3	4	5	6	7
Reciprocal	1	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$	$\frac{1}{7}$
As a Decimal	1	.5	.33	.25	.2	.17	.14

Then add these numbers and the contestant with the highest score is the best of the three, and the next highest score receives the next rank, etc. See example below:

District Example

	Ranks	Converts to	Total	Place
Speaker A	1 5 = 6	1.00 .20	1.20	1st
Speaker B	3 3 = 6	.33 .33	.66	3rd
Speaker C	2 4 = 6	.50 .25	.75	2nd

The reciprocals are then added and the speaker with the highest cumulative reciprocal score advances.

5. Speaker points

Determining Placings Using Two Judges in a Finals Round at Districts

The following procedures will be used to determine finals placement

1. Lowest Cumulative Speaker Rank in Finals

If ties in cumulative scores result in ties, the following priority system shall be used:

- 2. Reciprocals applied to the final round ranks**
- 3. Speaker/rating points in the final round**
- 4. Lowest Cumulative Speaker Rank in Preliminary Rounds**
- 5. Opponents' average rank in Preliminary Rounds**
- 6. Head-to-Head in Preliminary Rounds**
- 7. Reciprocals in Preliminary rounds**
- 8. Highest rating points in Preliminary rounds**
- 9. Final Round judges brought back together to break the tie.**

***NOTE:** *There is NO Judge's Preference when only two judges are used.*

Selection of Judges for District and State Contests

Any judge interested in working district or state contests shall apply to the NSAA by submitting a completed online NSAA application. Judges for all district and state championships are selected by the NSAA. In general, the following selection criteria shall be used and in the following order:

1. The NSAA values active judges. NSAA judges for districts and state will, first and foremost, be determined from the amount of judging the judge has completed over the course of the current season, their attendance at NSAA judging workshops and/or Nebraska Speech Communications and Theatre Association (NSCTA) offerings, and NFHS training courses taken (and certificates uploaded to their judging page). For a complete list of available, free courses, please visit page 4 of the Play Production Manual.
2. Judge's ballot results submitted by directors and AD's on the online form. (Directors can access the ballot on their director's login page.)
3. A judge's prior judging experience.
4. A judge's geographical location.

Team Scoring

A point system will be used to determine the first-place team. Team scoring shall only include final round scoring as follows:

Final Round Points	
First Place	20 Points
Second Place	18 Points
Third Place	16 Points
Fourth Place	14 Points
Fifth Place	12 Points
Sixth Place	10 Points

In the event there are not sufficient entries in an event to warrant preliminary rounds at the discretion of the director, a final round will only be conducted in that event. scores.

If there is a tie for championship and/or runner-up honors, the following will be used to determine the finish, following each step-in order until there is no tie:

1. The school with the most state qualifiers will be the winner.
2. The school with the most “superior” ratings will be the winner.
3. The school with the most “excellent” ratings will be the winner.
4. The school with the most “good” ratings will be the winner.
5. If a tie still exists, the schools will finish with a tie.

Notification of Qualifiers

Schools qualifying will not have to register their own entries with the state contest director.

The district director will notify the NSAA of their state qualifiers electronically immediately following the conclusion of their contest.

District Awards

A championship plaque and a runner-up plaque will be awarded to the top schools in each class in each contest at the district level. It shall be the expectation that students shall accept their medals, plaques and trophies at districts and state contests in a sporting and willing manner. The Executive Director or the NSAA Board of Directors shall determine the type and severity of sanctions to schools that do not comply with these expectations.

Individual medals will be presented to all finalists in each event. A certificate will be awarded to each school winning superior in Oral Interpretation of Drama and Duet Acting. A certificate will be awarded to superior winners in individual events. Schools can download the certificates on their coach’s login page.

Inclement Weather

Snowstorms or other inclement weather conditions may force the postponement of a district or state contest. The tournament director has the sole authority for the postponement and rescheduling of such contest. In determining whether to postpone or to hold the contest as scheduled, the director should consider the following factors:

1. The weather and road conditions at the site of the contest.
2. Existing weather and road conditions at the location of the schools that are to compete that day.
3. Road conditions between the tournament site and the competing schools.

4. The weather conditions immediately prior to, during, and following the contest, as reported by the weather bureau.

If, after considering the various factors, the tournament director determines that competition is to go on as scheduled, all schools are to be notified early enough to allow each team sufficient time to travel to the contest site.

Once the decision has been made to hold an event as scheduled and any team has begun to travel, the contest shall go on.

If the tournament director feels a postponement is necessary, they shall request permission from the Executive Director before postponing the day's activities.

Once the meet or tournament has been postponed, the director shall be responsible for setting the new time, date, and site, if necessary, for the continuation of the contest.

The previously agreed upon schedule may be changed to complete the contest by the required dates. Contest receipts are not to be used to reimburse any school for additional expenses incurred because of a postponed contest.

2025 NSAA State Speech Championships

- Contest Site:** Kearney High School
- Contest Dates:** Classes A & B – Wednesday, March 26
Classes C1 & C2 – Thursday, March 27
Classes D1 & D2 – Friday, March 28
- Contest Director:** Taryn Retzlaff – (402) 489-0386
- Site Directors:** Ryan Hogue (Kearney High School)
Michelle Bombeck (Kearney High School)
Clay Lube (Kearney Visitors Bureau)

Rules

Rules and standards as written in the NSAA Constitution & Bylaws, NSAA Judge's Manual and presented in this Speech Manual shall govern the contest.

Judges

The NSAA will select and contract state contest judges. Registered judges will be paid \$27.50 per round for judging. Mileage at NSAA rate. The NSAA will secure a block of rooms for judges lodging.

Competition

In all classes, preliminary performances will be presented three times, each time before one judge.

There will be a separate drawing for each round in Extemporaneous Speaking.

1. Classes B, C1, C2, D1, and D2 students will have one hour for preparation time.
2. Class A schools will have 30 minutes for preparation time.

Judging ballots with both rating and ranking scales will be used in the contest. Contestants will be both rated and ranked in each round. One judge will be used in all preliminary rounds. Three judges will be used in the final round.

It is the coach's responsibility to verify a speaker's placement into the final round by comparing a speaker's ranking and rating points against the break scores posted on the finalist listing. Any mathematical discrepancies must be reported to the Director of the Contest prior to the start of the final round in that event.

Determining Final Rounds at State (Prelim Breaks):

The final round shall consist of six (6) contestants. The following procedures will be used to determine which students advance out of the preliminary rounds:

1. Lowest Cumulative Speaker Rank

If ties in cumulative scores bring the number to more than six (6), the following priority system shall be used to break ties:

2. Opponents' Average Rank (Previously referred to as Strength of Schedule)

3. Head-to-Head Competition:

- If the tied speakers met in only one preliminary round, the speaker that ranked higher in that round advances.
- If the speakers met in both preliminary rounds, and the same speaker ranked higher in both rounds, that speaker advances.

4. Reciprocals:

Rank	1	2	3	4	5	6	7
Reciprocal	1	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$	$\frac{1}{7}$
As a Decimal	1	.5	.33	.25	.2	.17	.14

Then add these numbers and the contestant with the highest score is the best of the three, and the next highest score receives the next rank, etc. See example below:

State Example

	Ranks	Converts to	Total	Place
Speaker A	1 3 3 = 7	1.00 .33 .33	1.66	2nd
Speaker B	2 1 4 = 7	.50 1.00 .25	1.75	1st
Speaker C	3 2 2 = 7	.33 .50 .50	1.33	3rd

5. Speaker points

Breaking Ties to Determine Final Placement at State

Three Judges in Finals

When three judges are assigned to judge the final round in each event at the state speech competition ties in cumulative rank will be broken as follows:

1. Judge's preference in the final round.
2. Reciprocals applied to the final round.
3. Highest rating points in the final round.
4. Lowest cumulative rank in the preliminary rounds.
5. Strength of Schedule in preliminary rounds
6. Head-to-Head in preliminary rounds
7. Reciprocals applied to the preliminary rounds.
8. Highest cumulative rating points in the preliminary rounds
9. Judges brought back together to break the tie.

*If there is a tie of ranks in the round, judge's preference shall be used to break the tie. The following diagram illustrates the "judge's preference" method of breaking ties:

	Judge 1	Judge 2	Judge 3	Total
Speaker A	1*	2	3	6
Speaker B	4	1*	1*	6

In this case, Judge 1 ranks Speaker A over Speaker B, Judge 2 ranks Speaker B over Speaker A, and Judge 3 ranks Speaker B over Speaker A. Thus, two out of the three judges have preferred Speaker B. *In case of an unbreakable three-way tie, inverted fractions (reciprocals) shall be used.

Rank	1	2	3	4	5	6	7
Reciprocal	1	1/2	1/3	1/4	1/5	1/6	1/7
As a Decimal	1	.5	.33	.25	.2	.17	.14

Then add these numbers and the contestant with the highest score is the best of the three, and the net highest score receives the next rank, etc. See example below:

	Ranks	Converts to	Total	Place
Speaker A	1 3 3 = 7	1.00 .33 .33	1.66	2nd
Speaker B	2 1 4 = 7	.50 1.00 .25	1.75	1st
Speaker C	3 2 2 = 7	.33 .50 .50	1.33	3rd

In case of a tie in inverted fractions among 2 of the 3 tied speakers, revert back to judge preference to resolve the tie between the 2 tied speakers. See the example below:

	Ranks	Converts to	Total	Place
Speaker A	4 2 5 = 11	.25 .50 .20	0.95	4th
Speaker B	3 6 2 = 11	.33 .17 .50	1.00	3rd
Speaker C	2 3 6 = 11	.50 .33 .17	1.00	2nd

* The 1.00 tie between speakers B and C is broken based on Judge Preference (Speaker C is preferred over Speaker B by 2 of the 3 judges).

Reciprocals

Reciprocals require that each rank be assigned the decimal equivalent of its place. Hence, 1st-1.0, 2nd-.5, 3rd-.33, 4th-.25, 5th-.20, etc. The reciprocals are then added and the play or speaker with the highest cumulative reciprocal score wins.

Judges Preference

This method compares the judge's rank to determine which performance is preferred.

Opponent's Average Rank (formerly known as Strength of Schedule)

Strength of Schedule will be utilized at Districts and State using SpeechWire. Tournament hosts are unable to use OAR unless they use SpeechWire.

In preliminary rounds, you determine the average rank that each student received. So, if a student received ranks of 2, 2 and 4 in a 3-round tournament, their average rank is 2.66667. Then, to determine a student's Opponents' Average Rank, you average together the average rank of every opponent they saw. If they saw an opponent twice, then their average is included twice (they met them twice). So, if you saw 15 other students across 3 rounds, then those 15 average ranks are averaged to determine the average rank of your opponents.

6.7.4.1 Sweepstake Points

Sweepstakes points for the state speech tournament will be based on final round scoring only. Points shall be scored as follows:

First Place	20 Points
Second Place	18 Points
Third Place	16 Points
Fourth Place	14 Points
Fifth Place	12 Points
Sixth Place	10 Points

1. Sweepstakes points for the state speech tournament will be based on final round scoring only.
2. The team with the greatest number of points shall be the sweepstakes winner in each class.
3. The team with the second greatest number of points shall be the runner-up in each class.
4. The winning coach in each class will also be presented with an NSAA award.
5. State championship and/or runner-up speech teams may purchase state medals for their teams through the NSAA.

Awards

Finalists placing and competing in the finals will receive medals.

Sweepstake trophies will be presented to the winning and runner-up schools in each class.

The point system will be used to determine sweepstakes winners.

It shall be the expectation that students shall accept their medals, plaques, and trophies at districts and state contests in a sporting and willing manner. The executive director or the NSAA Board of Directors shall determine the type and severity of sanctions to schools that do not comply with these expectations.

To award superior certificates when multiple judges are used, the judge's ratings shall be averaged.

If the average of the ratings is 45 points or greater in speech, a superior certificate will be issued. The average shall not be rounded up to the nearest whole number.

Unified Speech

2024-25

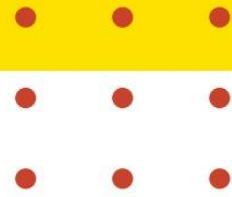


**Special
Olympics**
Nebraska

BACKGROUND

The NSAA and Special Olympics Nebraska are dedicated to promoting social inclusion within fine arts activities. Speech teams across the state have students with intellectual disabilities on their rosters. We would like to shine a spotlight of inclusion on these students during the 2025 NSAA State Speech Championships.

Unified Speech



DIVISION I

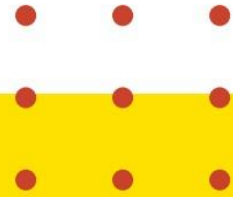
UNIFIED SPEECH: EXHIBITION

IN EACH OF OUR SIX CLASSES, WE WILL CREATE A MAXIMUM OF TWO ADDITIONAL SECTIONS TO PARTICIPATE IN UNIFIED SPEECH: EXHIBITION. STUDENTS WHO PERFORM IN THESE ADDED SECTIONS MAY PERFORM FROM ANY OF THE FOLLOWING EVENTS: INFORMATIVE, PERSUASIVE, ENTERTAINMENT, POETRY, POI, HUMOROUS, OR SERIOUS.

Important Information

- Unified Speech Students may present individually, with one other Unified Speech Student, or with one teammate.
- One NSAA-Certified Judge will provide feedback to the participants in each section.
- Students will not be ranked and all will receive a gold NSAA medal during the award ceremony for their class.
- Students must have the appropriate NSAA Student and Parent Consent Form completed and on file at the member school of which they are to participate.
- Students will follow the guidelines set forth in their individual education plans and/or local school eligibility requirements.
- Students cannot compete at the State Speech Championships in any other event.
- Participating in this event will not calculate into sweepstakes scoring.

DUE DATE TO APPLY: MARCH 13, 2025



DIVISION II

UNIFIED SPEECH: DUET ACTING

IN EACH OF OUR SIX CLASSES, WE WILL CREATE A MAXIMUM OF TWO ADDITIONAL SECTIONS TO COMPETE IN UNIFIED SPEECH: DUET ACTING.

Important Information

- Duet groups will consist of one Unified Speech student and one partner.
- If there are two sections within a class, there will be prelims. If there is one section within a class, it will be considered the final round.
- If a preliminary round is needed, one NSAA-Certified Judge will critique and rank all duets within the round. Duets that earn 1st - 3rd within their round will advance to finals.
- If there is no preliminary round needed within a class, three judges will critique and rank each duet within the final round to establish final placement.
- Students must have the appropriate NSAA Student and Parent Consent Form completed and on file at the member school of which they are to participate.
- Students will follow the guidelines set forth in their individual education plans and/or local school eligibility requirements.
- Students can qualify for the State Speech Championships in other events, but cannot compete in more than three total events during the day.
- A maximum of six duets will break through to finals.
- Placing in this event will not calculate into sweepstakes scoring.

DUE DATE TO APPLY: MARCH 13, 2025

INTERPRETATION RUBRIC

CRITERIA FOR EVALUATION	SUPERIOR	EXCELLENT	GOOD	FAIR
SELECTION	The literature is appropriate to the performer and the event. The introduction clearly heightens the audience's understanding and appreciation of the literature. The author(s) and/or title(s) are clearly communicated. If needed, suitable transitions are provided to link components of the program. If poetry, theme is clearly maintained.	The literature is appropriate to the performer and the event. The introduction almost always provides necessary background. The author(s) and/or title(s) are almost always communicated. If needed, suitable transitions are provided to link components of the program. If poetry, theme is almost always maintained.	The literature does not adequately fit the performer and/or the event. The introduction is sometimes irrelevant or incomplete. The author(s) and/or title(s) are somewhat communicated. Transitions, if needed, are sometimes unclear or absent. If poetry, theme is sometimes unclear or not identified.	The literature does not fit the performer and/or the event or is inappropriate to the activity. The introduction is incomplete or absent. The author(s) and/or title(s) are not communicated. Transitions, if needed, are unclear or absent. If poetry, theme is not identified.
PHYSICAL RESPONSIVENESS	Speaker is clearly polished and poised. Posture, gestures, movement, and eye contact are clearly superb. If used, focal points are consistent and clearly delineate characters, enhance visualization, or distinguish narration. If used (or required) the manuscript is clearly handled effectively and unobtrusively.	Speaker is almost always polished and poised. Posture, gestures, movement, and eye contact are almost always effective. If used, focal points are almost always consistent and delineate characters, enhance visualization, or distinguish narration. If used (or required) the manuscript is almost always handled effectively.	Speaker is sometimes polished and poised. Posture, gestures, movement, and eye contact are sometimes effective. If used, focal points are sometimes consistent and delineate characters, enhance visualization, or distinguish narration. If used (or required) manuscript is sometimes handled effectively. The student makes little attempt to acknowledge the audience.	Speaker is unpolished . Posture, gestures, movement, and eye contact are absent or inappropriate . If used, focal points are inconsistent or confusing . If used (or required) the manuscript is overtly obtusely. The student may simply be reading with no attempt to interpret the selection or acknowledge the audience.
VOCAL QUALITIES	Articulation and pronunciation are clearly polished and correct. Pace, pause, volume, emphasis, inflection, and timing clearly enhance understanding of the literature. The performer clearly maintains a strong sense of vocal control. If used, characters are distinguished vocally.	Articulation and pronunciation are almost always clear. Pace, pause, volume, emphasis, inflection, and timing are almost always effective. The performer almost always maintains vocal control. If used, characters are almost always distinguished vocally.	Articulation or pronunciation is sometimes clear. Pace, pause, volume, emphasis, inflection, and timing sometimes effective. The performer sometimes maintains vocal control. If used, characters are vocally indistinguishable.	Articulation or pronunciation is often unclear or incorrect . Little attempt is made to vocally interpret the literature. The performer lacks vocal control . If used, characters are vocally indistinguishable . The performer may mumble or cannot easily be heard.
PRESENTATION	If used, characterization is clearly consistent and remains within the realm of suggestion. If used, narration is clearly distinguished from characterization. If used, multiple selections are clearly distinguished from one another with transitional devices. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are clearly mastered by the performer.	If used, characterization is almost always consistent. If used, narration is almost always distinguished from characterization. If used, multiple selections are almost always distinguished from one another with transitional devices. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are almost always effectively used by the performer.	If used, characterization is sometimes clear. If used, narration is sometimes distinguished from characterization. If used, multiple selections are sometimes distinguished from one another. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are sometimes effectively used by the performer.	If used, characterization is unclear or fails to remain within the realm of suggestion. If used, narration is not distinguished from characterization. If used, multiple selections are confusing or not distinguishable . In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are absent .
OVERALL EFFECTIVENESS	The presentation is clearly spontaneous and genuine. The performer clearly creates and maintains a strong sense of mood. The performance clearly advances the moral, social, or philosophical point of the literature. Merit is clearly reflected through the literature's universality, individuality, and suggestion. The performance is true to the author's intended purpose.	The presentation is almost always spontaneous and genuine. The performer almost always creates a clear sense of mood. The point of the literature is almost always clear and consistent. Literary merit is almost always apparent. The performance is true to the author's intended purpose.	The presentation is sometimes spontaneous and genuine. The performer sometimes creates a sense of mood. The point of the literature is sometimes clear. Literary merit is sometimes apparent. The performance is not always true to the author's intended purpose.	The presentation lacks spontaneity. The performer fails to maintain a sense of mood. The point of the literature is unclear . Literary merit is lacking . The performance is not true to the author's intended purpose or is clearly not an interpretation of literature.

PUBLIC ADDRESS RUBRIC

CRITERIA FOR EVALUATION	SUPERIOR	EXCELLENT	GOOD	FAIR
THESIS	Thesis clearly fulfills the purpose of the event. It is clearly rational, reasonable, and relevant. It is clearly justified, stated, and well-developed. It clearly shows originality, creativity, and depth of analysis. It is clearly appropriate, genuine, and interesting to the audience. The audience clearly learns or profits in some manner by the speaker's topic/thesis.	Thesis almost always fulfills the purpose of the event. It is almost always clear and appropriate, but less unique, relevant, or significant. Rationale is less obvious. Analysis lacks depth in some areas. Originality and creativity are almost always revealed. Audience interest is piqued at times, but not consistently or thoroughly.	Thesis sometimes fulfills the purpose of the event, but is sometimes vague or undeveloped. Rationale is unclear or absent. Analysis is superficial. Originality and creativity are sometimes revealed. It is appropriate and acknowledges the audience but holds little interest for them.	Thesis fails to fulfill the purpose of the event, is trivial, or is unstated. It may be unoriginal or inappropriate for the audience or absent altogether. Demonstrates little regard or concern for the audience's interest.
ORGANIZATION	Appropriate and suitable introduction, body, and conclusion are clearly present. Material is clearly organized logically and coherently. Fluid, parallel transitions clearly connect the segments of the speech, and enable the audience to accurately follow the speaker's points/arguments. Ending is clear and satisfying.	Introduction, body, and conclusion are almost always present. Material is almost always organized, but ideas are not as fully developed or coherent. Transitions almost always connect the main segments of the speech. Minor logical problems may be present. Prepares audience for a clear ending. Listeners are left with a feeling of completeness.	Introduction, body, and conclusion are sometimes present, but some parts may be vague or incomplete. Structure is sometimes obvious or apparent. Transitions are sometimes awkward, unclear, or missing. A logical progression of ideas is sometimes absent, hindering audience's ability to follow the speaker's points and ideas. Ending is unclear or abrupt.	Parts of the introduction, body, and/or conclusion are unclear or absent . Organization and structure are haphazard or incoherent . Main ideas are vague or unclear . Listeners can follow the presentation only with great effort and are not left with a feeling of completeness at conclusion.
CONTENT	Supporting material is clearly sufficient, appropriate, reliable, and relevant. Evidence clearly supports the purpose and stated thesis. Sources are clearly cited effectively when needed. Examples, stories, and details clearly add interest and depth to the speech. Creativity and originality clearly capture audience's attention. Critical thought is apparent throughout the speech.	Supporting material is almost always adequate, appropriate, and reliable, but may not clearly support the stated thesis or claims. Sources are almost always correctly cited. Examples, stories, and details are almost always included, but are not as abundant or relevant. Creativity, originality, and critical thought are almost always present but inconsistent.	Speaker sometimes attempts to provide support, but it is insufficient and lacks clear connection to the thesis. Sources are sometimes correctly cited. Sources may lack relevance, credibility, or may not clearly support the stated thesis or claims. Few examples, stories, or details are present. Creativity is lacking. Some supporting material may hinder clarity or understanding.	Speaker provides little or no evidence or supporting materials. Citations, when necessary, are absent . Stories, examples, and details which add interest and depth to the speech are minimal or absent . Lack of supporting materials critically undermines the thesis or purpose of the speech and obscures the audience's understanding.
STYLE and LANGUAGE	Speaker clearly demonstrates mastery of mechanics, syntax, and grammar. Language is clearly appropriate, correct and adapted to oral presentation. Word choice is clearly direct and discriminating. Vocabulary clearly demonstrates color, clarity, vividness, and variety. Figures of speech, allusions, rhetorical devices, and metaphor may be used to enhance understanding.	Speaker almost always demonstrates effective mechanics, syntax, and grammar. Language is almost always appropriate and adapted to oral presentation. Vocabulary almost always communicates ideas and the purpose of the speech. With few exceptions, words are chosen for their precise meaning. Color, variety, and/or rhetorical devices are used occasionally and without confusion.	Speaker sometimes makes errors in mechanics, syntax, or grammar. Listeners can somewhat follow the presentation, but may be distracted by errors, slang, or jargon. Vocabulary is sometimes limited, awkward, repetitive, or inappropriate to the purpose of the speech. Language sometimes confuses or hinders understanding.	Speaker makes critical errors in mechanics, syntax, or grammar. Listeners are frequently distracted by errors, slang, jargon, or technical terms. Language may not be appropriate to the audience or may hinder understanding to the point that the purpose of the speech is not fulfilled.
DELIVERY	Speaker is clearly polished and poised. Posture, gestures, movement, and eye contact are clearly superb. Articulation and pronunciation are clear and correct . Speaker is clearly sincere, direct, and conversational, acknowledging the audience throughout. Pace, pause, volume, emphasis, inflection, and timing clearly enhance understanding. Delivery is extemporaneous.	Speaker is almost always polished and poised. Posture, gestures, movement, and eye contact are almost always effective. Articulation and pronunciation are almost always clear. Audience is almost always acknowledged. Delivery does not significantly detract from the message. Pace and volume are almost always varied. If used, manuscript or notecard is unobtrusive, serving as a point of reference.	Speaker is generally prepared, but sometimes gestures, movement, or eye contact are awkward or ineffective. Vocal variety or volume are sometimes clear. Articulation and pronunciation are sloppy. The audience is not acknowledged effectively. Delivery interferes with understanding. Dependence on manuscript or notecard impedes the message.	Speaker appears uncomfortable or unprepared . Gestures, movement, or eye contact are awkward or absent . The speaker may be inaudible or monotone . Articulation, delivery, or pronunciation impair understanding . Little regard is shown for the needs of the audience. Heavy reliance on manuscript or notecard distracts from the message, or speech may be read.

DUET ACTING / DUO INTERPRETATION RUBRIC

Criteria for Evaluation	Superior	Excellent	Good	Fair
Selection	The script is very appropriate to the actors and this event. The introduction captures attention and heightens the audience's understanding and appreciation of this scene. The playwright(s) and title are clearly communicated. If needed, clear and creative transitions are provided to link time, place, and scene changes.	<ul style="list-style-type: none"> Script is almost always appropriate Introduction almost always captures attention Playwright and title are communicated Clear transitions almost always provided 	<ul style="list-style-type: none"> Script is sometimes appropriate Introduction sometimes captures attention Playwright and title sometimes communicated Clear transitions sometimes provided 	<ul style="list-style-type: none"> Script is not appropriate Introduction does not capture attention Playwright and title not communicated Transitions seldom provided
Understanding	Actors demonstrate an understanding of the script and the motivation of characters through the script. The performance is true to the intent of the playwright. The actors are clearly in control of the characters and the script throughout the performance. Because of the actors' clear understanding, the audience has a clear understanding of the performance.	<ul style="list-style-type: none"> Actors almost always demonstrate an understanding Performance almost always true to the playwright's intent Actors almost always in control Actors almost always convey an understanding of the performance 	<ul style="list-style-type: none"> Actors sometimes demonstrate an understanding Performance sometimes true to the playwright Actors sometimes in control Actors sometimes understand the performance 	<ul style="list-style-type: none"> Actors seldom demonstrate an understanding Performance seldom true to the playwright's intent Actors seldom in control Actors seldom understand the performance
Characterization	The actors use vocal traits to create the characters in the performance which include variety in pitch, rate, and quality. The actors use projection, enunciation, and articulation. The actors create characters by gesture, movement, facial expression, and posture. Characters are clearly motivated and sustained. The actors are very well rehearsed and distinct.	<ul style="list-style-type: none"> Actors almost always create characters Actors almost always project, enunciate and articulate Actors almost always physically create characters Characters almost always believable 	<ul style="list-style-type: none"> Actors sometimes create characters Actors sometimes project, enunciate and articulate Actors sometimes physically create characters Characters sometimes believable 	<ul style="list-style-type: none"> Actors seldom create characters Actors seldom project, enunciate, and articulate Actors seldom physically create characters Characters seldom believable
Ensemble Effect	The actors work together with imagination to establish the mood and meaning of the play. The performance shows evidence of rehearsal, a sense of creativity, and an understanding of the play and each actor's part in the performance. All actors are focused.	<ul style="list-style-type: none"> Actors almost always work together Performance almost always shows evidence of rehearsal Actors almost always focused 	<ul style="list-style-type: none"> Actors sometimes work together Performance sometimes shows evidence of rehearsal Actors sometimes focused 	<ul style="list-style-type: none"> Actors seldom work together Performance seldom shows evidence of rehearsal Actors seldom focused
Overall Effect	The actors are always the physical embodiment of the characters they are portraying. They use external expression to display the concept of the characters. The actors are polished in their use of gesture, movement, facial expression, and posture. The characters are controlled, precise, and believable.	<ul style="list-style-type: none"> Actors are almost always the physical embodiment of the characters Actors almost always use external expression Actors almost always polished Characters are almost always controlled 	<ul style="list-style-type: none"> Actors are sometimes the physical embodiment of the characters Actors sometimes use external expression Actors sometimes polished Characters are sometimes controlled 	<ul style="list-style-type: none"> Actors seldom the physical embodiment of the characters Actors seldom use external expression Actors seldom polished Characters seldom controlled

